THE BEATLES
GET BACK

PRODUCTION INFORMATION

In the summer of 2017, filmmaker Peter Jackson was facing a personal and professional dilemma. Apple Corps, the company that manages all of The Beatles' creative and business interests, met with Jackson while in London on business to see if he was interested in creating something from the wealth of A/V materials in their vaults. This included reels and reels of unseen film footage and unheard audio recordings from the "Get Back Sessions" for the legendary band's studio album *Let It Be*, recorded in London in January 1969.

Apple's CEO Jeff Jones and director of production Jonathan Clyde were impressed with Jackson's early groundbreaking restoration work on the 2018 World War I documentary "They Shall Not Grow Old" and were hopeful he could do something similar with footage of The Beatles. The chance to view and work with the only substantial, existing footage of John Lennon, Paul McCartney, George Harrison, and Ringo Starr at work in the studio sounds like a once-in-a-lifetime opportunity for a longtime Beatles fan, but Jackson was hesitant. Beatles fans tend to associate this album and the documentary released at the same time ("Let It Be," directed by Michael Lindsay-Hogg) with the break-up of the band, and he was sure it would be monochromatic and gloomy.

As a child growing up in New Zealand, discovering the music of The Beatles (specifically the *Red* and *Blue* albums) was a life-changing experience for Jackson, so he told Apple, while he did not want to be involved with the break-up movie, he would love to try and help them. "I agreed to do it in principle," says Jackson. "But I just said to them, 'Look, can I just look at the footage?' Honestly, I still believed right up to that moment that it could be 60 hours of the most depressing footage in the world. I didn't know what to expect."

He spent the next several days immersed in the material before he made up his mind. Jackson was blown away with what he saw….and he had only made it through three or four days of outtakes.

The footage provided an up-close and personal look at the band working together at a seminal time in their careers. It was entertaining, and it showed the bandmates as warm and jovial with one another, and their interactions to be joyous, poignant, and oftentimes, silly and playful. "I

don't think there's a single sort of three-week period in The Beatles' history that's more prolific and creative than this," says Jackson. "So rather than regarding this as being a sort of miserable breaking-up of The Beatles that has resulted in crappy recordings, it's actually one of the most frenetic songwriting, rehearsal, recording periods that I'm sure they'd ever had."

Jackson continues, "I mean, these guys used to record an album in two months or three months or four months. During these 22 days, they write and record the majority of the *Let It Be* album. Most of the songs that are on that album are not just written, but recorded during this period."

Paul McCartney says, "It was a great period. We were a seriously good band, and for it to be documented in this way is very intimate, and I think that is the great thing about it. You get the music, you get the playing, you get the chat, but you mainly are just eavesdropping in a very intimate way on these guys."

Peter Jackson's "The Beatles: Get Back," a Disney+ original docuseries, is a unique experience that takes audiences back in time to the band's January 1969 intimate recording sessions during a pivotal moment in music history. An exciting new collaboration between The Beatles and Jackson presented by The Walt Disney Studios in association with Apple Corps Ltd. and WingNut Films Productions Ltd., "The Beatles: Get Back" is directed by Peter Jackson and stars John Lennon, Paul McCartney, George Harrison, and Ringo Starr. The docuseries is produced by Paul McCartney, Ringo Starr, Yoko Ono Lennon, Olivia Harrison, Peter Jackson, Clare Olssen ("They Shall Not Grow Old) and Jonathan Clyde ("Eight Days a Week"), with Apple Corps' Jeff Jones ("Eight Days a Week") and Ken Kamins ("The Hobbit" trilogy) serving as executive producers. Jabez Olssen ("Rogue One: A Star Wars Story") serves as the film's editor, the music supervisor is Giles Martin ("Rocketman"), Michael Hedges ("The Adventures of Tintin"), and Brent Burge ("The Hobbit" trilogy) serve as the series re-recording mixers, and the music is mixed by Giles Martin and Sam Okell ("Yesterday").

THE VISION "I've Got A Feeling"

Often referred to as the most influential band of all time, The Beatles are the best-selling music act ever. Since exploding onto the global music scene with their historic appearance on "The Ed Sullivan Show" in February 1964, they have transformed music and pop culture forever. Their contributions to the music industry are unsurpassed in terms of critical acclaim, popularity, and musicianship. Their songwriting genius and effortless harmonizing skills have inspired countless other recording acts over the past six decades, and their popularity has not waned to this day.

Acclaimed filmmaker Peter Jackson is the only person in 50 years to have been given exclusive access to the private film archives of the legendary band. He was so excited with what he found in the Apple Corps vaults, which included the unforgettable rooftop concert – The Beatles' last live performance as a group – that he agreed to review and digitally restore all the unreleased film footage, 60 hours in total.[1]

[1] The three-part docuseries includes never-before-seen, restored footage that at times includes explicit language, mature themes, and smoking. Viewer discretion is advised.

The footage showcases The Beatles' creative process as they attempt to write 14 new songs in preparation for their first live concert in over two years. Faced with a nearly impossible deadline, the strong bonds of friendship shared by John Lennon, Paul McCartney, George Harrison, and Ringo Starr are put to the test. Jackson had found his next passion project: a docuseries that would provide a new narrative as to how the band made music together in their final year as a group, and he would spend the next four years working with a team of 14 talented technicians to bring it to life.

Michael Lindsay-Hogg's documentary and the album, which were both titled "Let It Be," were released in May 1970. The Beatles officially broke up three weeks before the documentary's release, so the film has always been associated with the break-up. The response to the documentary at the time, by audiences and critics alike, was not positive. Rumors had begun circulating that some of the band members were miserable throughout the recording sessions, so audiences felt they were watching the demise of the band in the documentary.

Numerous projects have attempted to provide an overview of this same time period, but they were all based on observations extrapolated from the audio recordings. In the past, these audio snippets had been interpreted as ominous, but with "The Beatles: Get Back," audiences are able to view more thorough interactions between the band that provide the full picture.

What emerges is an unbelievably intimate portrait of The Beatles, showing how, with their backs against the wall, they could still rely on their friendship, good humor, and creative genius. While plans derail and relationships are put to the test, some of the world's most iconic songs are composed and performed. The docuseries is pure entertainment and provides a deeper understanding of the dynamic of this iconic band.

"As I watched it, I was thinking, boy, that was a really fertile period, a very fruitful period for me," says Paul McCartney. "It was great for me to see that…it's like old photos. And the fact that Linda (Eastman McCartney) is taking pictures obviously makes it even more special for me. And it is great. Those aspects of it all are great memories, going back to the family snapshot album. There's me knocking out tunes, just for the fun of it. I was definitely going through a good musical period there."

"It is a very sort of detailed snapshot of that time and that occurrence," continues McCartney. "With Peter's film, because he's restored everything so well, it doesn't even look too much like old footage. We were four kids from Liverpool who decided this was going to be their living; that is all it ever was. We got better, we wrote better songs, but as far as our relationship was concerned, it was only just four mates from Liverpool. And it never really got much more than that."

While "The Beatles: Get Back" is a docuseries, Jackson is, at his core, a storyteller, so he is, in truth, telling a story. It is a linear story of what took place in January 1969, and because of the amount of material, the story tells itself. It was not obvious at first, however. "There was a lot of

mystery that had to be solved," says Jackson. "One of the first things that I'd have people like Jonathan (Clyde, Apple executive) asking me was, 'What's the story? What story are you going to tell?' And so I just said, 'I have to get my head around it, I have to watch this two or three times, I can't answer that question straight away."

Jackson continues, "With the ability that we have, all these years later, to be as accurate as possible, you've got to show context. You can't just isolate one bit of tension and show it because then you're leaving it up to people's interpretation as to what happened. I mean, we all get tense, we all get frustrated with people, we all get miserable and unhappy at times for certain reasons, and I think so long as you understand why, it's okay. If you don't, if you never get to learn why that's the case, then it really balloons it up into something that it shouldn't really be."

Due to the ongoing COVID-19 pandemic and the closure of theaters around the world, Jackson ended up having more time to construct and hone the material to further refine the story. "We kept on editing for another year. We kept refining the story, refining the days, so as the story became clearer and we were able to really kind of focus on what the narrative is, it became clear that this narrative can't exist in a short form…it has to at least be this long," Jackson says. "So it was definitely the pandemic that transformed these 2-1/2 hours into more than six hours."

As a result, the project shifted from a theatrical release to a Disney+ original docuseries that would air in three parts, which will provide fans with even more of an in-depth look at the way The Beatles made their music. It is a chance to witness musicianship at its finest and to observe the genuine warmth and camaraderie that defined the legacy of the iconic foursome. It shows the boys as they really were. No one has been groomed, styled, or directed in any way. It is an authentically raw look at the real John, Paul, George, and Ringo.

~ The Legendary "Get Back Sessions" ~

The "Get Back Sessions" took place over a three-week period in January 1969, beginning at Twickenham Studios in southwest London. Twickenham is home to three enormous soundstages. Stage 1, which The Beatles took over from January 2-14, is over 7,500 square feet with cavernous 34-foot high ceilings.

These recording sessions were envisioned as time for the band to write, rehearse and perform new songs for their forthcoming album, which would be recorded in front of a live audience, released as a live album, and filmed for a television special. Live performances had become painful for the band, as it was difficult to even hear themselves over all the screaming fans, so they had stopped touring in 1966.

The band was looking forward to getting together to record because they missed the connection they had as a group and were hoping to recapture the energy of their early live performances in Hamburg and The Cavern Club. This would be their first live show in over two years.

Michael Lindsay-Hogg, who previously helmed promotional videos for the band, including "Paperback Writer" and "Hey Jude," was hired to document and record the sessions as

supplemental material for the live TV special. The director, along with director of photography Anthony B Richmond, used two 16mm cameras to capture John, Paul, George and Ringo writing and rehearsing songs and classic compositions featured on the *Let It Be* album, as well as some for the *Abbey Road* album, which was released before *Let It Be* in September 1969.

The band members are occasionally aware of the cameras, which were constantly filming, but Lindsay-Hogg and his crew were very skilled at filming unobtrusively, so there are many charmingly relaxed moments when they are not. They are collaborating creatively and obviously enjoying the art of making music together.

The sound, which was recorded by the camera crew with Nagra reel-to-reel, eight-track tape recorders to mono audiotapes, was to be used as supplemental material on the live album. Every moment throughout each day, from the writing and rehearsing to the small talk in between takes to members of the camera crew announcing slate and roll numbers, was captured: more than 150 hours in total.

The TV concert special and the preceding dress rehearsals are eventually abandoned, and on January 21, The Beatles leave Twickenham for the basement studio in Apple Corps' offices at No. 3 Savile Row. A much more intimate and comfortable space with better sounding acoustics, Apple becomes their home base for the remainder of the sessions.

There, they were joined by an old friend from the Hamburg days, GRAMMY®-winning singer/pianist Billy Preston ("Nothing From Nothing"), on keyboards. Together they rehearsed and recorded brand new originals and jammed on older songs, all captured live and unvarnished. The Beatles' producer George Martin and recording engineer Glyn Johns oversaw the album's multi-track session masters recorded in the make-shift recording studio set up in the basement of Apple, using 2 four-track mixing consoles borrowed from EMI Studios on Abbey Road and bound together. The sound was then fed into George Harrison's eight-track recorder.

The band had spent the past two years working in the comfort and familiarity of EMI's studios, where they pioneered multi-track recording methods and created complex albums. Writing songs to be performed live and without the use of any studio techniques (i.e., overdubs) proved to be especially challenging. Plus, the band was not accustomed to working a traditional 9-5 workday.

With the live TV concert no longer happening, the decision was made to let Lindsay-Hogg continue filming the sessions and use the material – along with existing filmed rehearsals – to create a feature-length documentary. Discussions continued, however, as to the need for a performance to close the documentary. Suggested venues ranged from the Palladium and the Giza pyramids, to an outdoor amphitheater in Libya. "So much of that first part that we did is heading towards this live TV show," says Jackson. "The big debate is, is it going to be in Twickenham Studios or is it going to be in the amphitheater in Libya? When that conversation happens, they are probably down to like a week and a half."

According to McCartney, “We thought about a lot of things. The thinking was quite adventurous, but in the end, we had to get realistic. It was like, ‘Look, are we sure we want to have to get passports and go away and do all the stuff associated with that? Or couldn’t we just find somewhere a bit closer?’ And then it occurred that the closest place was on the roof, so the roof beat out the colosseum.”

~ The Rooftop Concert ~

On the second to last day of recording, a chilly January 30, John, Paul, George, and Ringo (along with Billy Preston) proceed to the rooftop of Apple’s five-story Savile Row headquarters for an impromptu concert for friends and colleagues. The free performance, which was not scheduled or promoted, would be heard by anyone within a 3-4 block vicinity, including area executives who had stepped out of their offices for lunch and fans of all ages who flung open windows or scrambled onto adjacent rooftops to watch. “The Beatles: Get Back” features the entire 42-minute concert uninterrupted for the first time ever.

Michael Lindsay-Hogg had nine cameras filming the concert simultaneously to thoroughly document every moment from multiple vantage points. There were five cameras on the rooftop, one on a building across the street shooting wide shots, one in the building’s reception area (hidden behind a two-way mirror), and two on the street to document the crowd response. The footage captures interactions between John, Paul, George, and Ringo, reactions from fans and employees from nearby businesses, and a comical interlude involving members of the London Metropolitan Police responding to noise complaints.[2]

A make-shift stage, complete with scaffolding planks to support the band’s substantial gear, was already in place. Due to the excessive winds that day, the studio microphones used to record the performance had been wrapped in hosiery to cut down on the noise created by the winds. Beatles’ runner Kevin Harrington was crouching in front of the stage with cue cards printed with song lyrics for John Lennon, and it was so cold that Ringo Starr borrowed his then-wife Maureen’s red raincoat. “I mean, the rooftop looked really, really depressing for about 40 years of my life, and now it is absolutely the most joyous footage of The Beatles that exists,” says Jackson. “It is just fantastic. I could watch it endlessly.”

The “Get Back Sessions” wrapped on January 31. In the end, the band wrote and rehearsed for 22 days and recorded for 12 days straight. The live album turns into a studio album recorded at Apple Studios that has the feeling of a live performance. In fact, a number of the performances recorded at Apple and on the rooftop end up appearing on the *Let It Be* album.

One year later, Lindsay-Hogg’s repurposed footage was released in theaters as an 80-minute documentary that only included footage of songs appearing on the *Let It Be* album, which greatly reduced the amount of material the director had to work with. Because his 16mm footage had

[2] Two young police officers who enter Apple’s headquarters and demand the concert be shut down, are – unbeknownst to them – given the runaround by Apple employees, but eventually succeed in shutting down the performance.

been blown up to 35mm, prints of the film appeared grainy and flat (an unfortunate side effect when a 35mm projection print is made from a 16mm negative).

"The Beatles: Get Back" features, for the first time ever, the unforgettable rooftop concert in its entirety…The Beatles' last live performance as a group.

PERFECTING THE MATERIALS "The Long And Winding Road"

~ The Restoration Process ~

Picture

Before director Peter Jackson could even begin working on the docuseries itself, the unseen footage needed to be reviewed, documented, and freshened up. Fortunately, Apple had scanned all the footage and digitized the original Nagra audio tapes prior to Jackson's involvement, which was a huge time saver. But the footage was old and needed to be restored to its original clarity.

The filmmaker believes that one should leave things in a better condition in which they were found, so all of the footage Jackson unearthed in the Apple Corps vaults – not just the portions included in the docuseries – was brilliantly and painstakingly restored by Park Road Post Production of Wellington, New Zealand. Park Road was behind the restored, retimed, and colorized 100-year old Imperial War Museum archive footage on display in Jackson's 2018 World War I documentary, "They Shall Not Grow Old."

The Park Road facilities feature state-of-the-art equipment and software, dedicated restoration suite as well as multiple online/grading suites featuring Mistika and Resolve grading systems. The team working on "The Beatles: Get Back" took over four of these suites for the majority of the restoration process.

The entire process took close to four years and involved a team of approximately 14 technicians under the supervision of technical director Ian Bidgood ("Mr. Corman") with support from creative supervisor and senior colorist Jon Newell ("A Wrinkle in Time") and colorist Matt Wear ("The Hobbit: The Battle of the Five Armies").

The docuseries producer, Clare Olssen, who also produced "They Shall Not Grow Old," says, "Technology is changing all the time. We're very fortunate to have an incredible team that knows the world of restoration very well. It is something that Peter is passionate about, so we are constantly pushing the boundaries, looking at what new tech is coming out, and seeing how we can use it for the best possible outcome. Our pipeline, and a number of the tools we use, have been built bespoke here in our facility by our crew and are not readily available elsewhere."

"The team at Park Road have worked with Peter for many years," continues Olssen. "Everyone is in the same building as where the film is being cut, which means there's more time to get things right. Or if there is a new technique or tool that we want to test or something that needs to be developed, then we have the resources here to do that."

Michael Lindsay-Hogg's footage was shot on 16mm film and then blown up to 35mm. "It was pretty well shot, and it's been relatively well preserved," says Bidgood, who oversees the picture and technology departments at Park Road. "It was shot on film, so with some care and restoration, we've been able to make it as good as the day they shot it…it's just been waiting for someone to do something with it."

Fortunately, Jackson has worked with 16mm film in the past, so the learning curve was shortened substantially. The filmmaker's first three films, which he lovingly refers to as "splatter movies," were made in 16mm, and over the past few years, Park Road had been restoring the negatives. "We'd developed a lot of very good techniques, both with 'They Shall Not Grow Old' and even just restoring my own 16mm films," says Jackson. "All that was already in place, so we were able to do that on day one when the Beatles footage started to come in."

Once the carefully scanned material arrived at Park Road, the real work began. Says Newell, "We did an initial pass just to get it up into editorial where we automated every function and did a quality control over it, which quickly stabilized and removed a lot of the blemishes using algorithms that could remove things."

The numerous AI-driven algorithms used in this process digitally removes imperfections on the film. Jackson's team then reviewed the cleaned-up scans to look for any glaring issues. "We were looking for things related to the fact that it's an organic piece of film," says Newell. "To see if it had sparkle, little white bits or if it had dirt, little black bits, if it had scratches, which are sort of lines going through the film, if it had chemical marks, if it had splice jumps or if it was grainy."

All of these imperfections are completely natural for a piece of film from 1969, but they all needed correction. The team used multiple algorithms from multiple sources and then cherry-picked the best ones. "When you put the film onto an OLED (Organic Light-Emitting Diode) screen, you notice how grainy it is, but there isn't so much going on in terms of dirt or movement…it just needs a little help to make it work on today's cinemas and screens," says Newell.

Another issue related to filming involved sequences where two cameras were being used—different cameras with different lenses – which meant farming it out to the different algorithms to bring it all back together. "Ideally, you want to be discreet," adds Newell. "You want the images to look perfect but don't want someone to think it looks over-restored or that there is too much noise reduction or not enough grain."

The initial clean-up and removal of dirt and dust, as well as image stabilization and grain management (the reduction of film grain to reduce noise levels), took a little over a month. However, most of the restoration process does not involve AI but the manual repair of the film. Olssen explains, "Say you are filming and you get a hair in the gate, so you've got a big, black hair somewhere in the shot. If it's on a plain red shirt or background, the computer is very good at going, I know how to remove that, but if it's on a plaid shirt or a flowery shirt, it's very hard to work out what is missing."

Technicians go through every single shot that appears in the docuseries to remove every single fault within it, which is thousands of hours of work. “You are going through, frame by frame, and zooming in on each frame to all four corners to look for dust and dirt and chemical issues, relating to the fact that film is organic with very highly-charged static, which attracts dirt to it while you are filming,” says Newell. “And the only way of finding that is painstakingly, frame by frame, literally zooming in all over the frame to find out where the faults are. It is very time-consuming.”

Bidgood and Newell were supervising the process to help determine what was right for each shot and where the parts would fit. “We used multiple platforms and moved each frame from one platform to another platform and back again. Sometimes we were sharpening things; other times, we might have part of a shot that is incredibly sharp and then something that is softer, so you have to balance that out. Ultimately, at the end of the day, Peter sits in a suite and says, ‘well, actually I think we need to make this look a little better, or a bit sharper, and I want to get a bit more saturation here,’ that sort of thing.”

“That’s why it’s so important we stay really faithful to the material,” says Newell. “Like the bright red jacket that Ringo is wearing, you really see it as a bright red jacket, not as a 1969 version of a bright red jacket….you are there. And we were lucky in the fashion aspect because there were some really good clothes on that stage. There are splashes of color everywhere….and that vinyl jacket is really that red.”

With the spectacular video restoration behind it, “The Beatles: Get Back” creates a vivid, joyful and immersive experience for viewers.

Sound

“Although the picture restoration is perhaps most obvious, the sound restoration for ‘The Beatles: Get Back’ is hugely exciting from a creative point of view,” says Jackson. “The majority of the available audio was recorded by the film crew on quarter-inch tape, in mono. The film crew’s recording was often unbalanced. In other words, the vocals might be too low, the guitars too loud, etc., all baked onto a single mono track.”

Initially, the challenge of cleaning up the digitized mon-aural Nagra tape recordings was done by the sound team using available state-of-the-art, commercial audio restoration tools, but they eventually hit a wall. “The main issue with this material lies in the fact that it is, essentially, already mixed by the microphone placement in the room,” says sound editor Emile De la Rey, “And what we really wanted was to be able to re-mix it and for all the right reasons. There are so many moments where the intention was to really hone in on the conversations; for example, buried beneath a wall of band rehearsals or a never-before-heard background comment from one of The Beatles obscured by other voices speaking in the foreground of the microphone. The Beatles would almost never stop playing their instruments, which is great, but it also makes it all very difficult from a dialogue-editing perspective and a music editing perspective. The two are very much married in the original Nagra recordings.”

Olssen says, “For Peter to tell the story of those 22 days in January 1969, it became critically important for us to find ways of digging the voices out so we could hear what The Beatles are saying.”

The sound team realized that the answer might only be found in source separation tools, which used machine learning that was not yet commercially available. The team went on an incredibly condensed R&D journey, which involved the recording of a high-quality speech dataset, the curation of a music/noise/Nagra dataset, and the eventual development and training of numerous source separation and sound enhancement models.

Eventually, through a series of small discoveries and improvements, a well-performing 48Khz dialogue separation model was developed, which could start processing the Nagra material in the cut. The team affectionately dubbed this model as “Mal,” after the ever-helpful Beatles’ road manager Mal Evans, who appears throughout the “Get Back Sessions” footage.

Not one piece of audio went untouched by the separation models. All dialog was separated from other content in order to make the balancing easier, as well as make the editing more seamless. The machine learning team then went even further to develop and train models that would cleanly separate the music recordings into their instrument components, a huge improvement in the ability to fix the music balances originally recorded by just one microphone in the room at the time.

As the machine learning development advanced, more and more exciting tools became available to the sound editors, such as the ability to unfilter a muffled or damaged recording, the ability to remove reverb, the ability to undo distortion in certain cases, and noise reduction models that were essentially tailored for the problem areas in the Nagra recordings.

Says Jackson, “The way in which machine learning has allowed us to pull apart the various layers of mono sound recording meant that I could finish this film with a sound clarity that was literally unthinkable when I started ‘Get Back’ four years ago. In fact, our audio clean-up has revealed previously impossible to hear conversations, which has allowed us to present a more accurate and detailed account of the January 1969 ‘Get Back Sessions.’”

~ The Editing ~

Due to the sizable amount of footage and audio available and the endless possibilities they offered, Peter Jackson and film editor Jabez Olssen (“Rogue One: A Star Wars Story”) spent close to three years editing the docuseries. A film in the “Lord of the Rings” trilogy took four months to edit. “Peter is tenacious in his desire to leave no stone unturned in his hunt for great moments,” says Olssen. “He is always finding new connections and fresh ways of looking at things.”

Jackson sees “The Beatles: Get Back” as a companion piece to the Michael Lindsay-Hogg film, and for the most part, any material featured in “Let It Be” is not included in “The Beatles: Get Back,” as they are two separate entities. “Sometimes, the same things are occurring; it’s just the camera

angles are different," he says. "But we also tried to use different takes and different days for our performance stuff. You know, one of the misperceptions about this–and I think it will be apparent when the film comes out–what I've read about our project is it is often described as if we are re-cutting 'Let It Be,' which it is not in the slightest. What our movie is, what 'The Beatles: Get Back' is…it's about the making of 'Let It Be.' I mean, it's about The Beatles showing up for a project, and they've got two camera crews in there to do a documentary, then that changes into being a feature film. We're showing, if you like, the behind the scenes of 'Let It Be.'"

The footage, for the most part, had been restored before editing began. To edit, Olssen used an Avid Media Composer system, a non-linear editing system popular within the industry. Says Olssen, "From a creative point of view, the editing process was similar to any other documentary. It was a matter of reviewing all the footage and listening to all the audio available, then identifying the interesting moments and trying to see if there is a story there."

There were approximately five hours of tape from each of the 22 days, but the two 16mm cameras used by the crew in 1969 needed to reload every 10 minutes, so the performances and conversations were often not filmed in their entirety. Plus, there were significantly more audio recordings than film. "We had to try and blend scattered moments together to reveal the truth of these sessions, so I guess it would be fair to say there was less coverage for scenes than there would be in a contemporary documentary, and that was a challenge," says Olssen.

Another challenge was synchronizing the audio and film materials, and the two cameras used for the majority of the recording sessions were not synchronized with each other, nor with the Nagra audio recorders that were used. "Usually, when a camera records, it feeds a pulse sync signal to the audio recorder so that as the camera shoots a frame, it records a pulse on one track of the audio," says Olssen. "Using this system, we were able to adjust the speed of the audio to keep it in sync with the camera."

Olssen continues, "If both cameras were shooting at the same time, we had to adjust the audio twice, once to sync with each camera, and when neither camera was shooting, we would let the Nagra run at its natural rate. Editing became very technical and difficult as a result because if we cut from one camera to another, I would have to find the other speed version of the same audio and swap to that."

Because the footage had been scanned and the original Nagra audio tapes digitized, the synchronization of audio to picture began almost immediately. "When the project came down to New Zealand, our team continued the work of synchronizing audio to picture," explains Olssen. "Often this was hearing a line of dialogue from the Nagra tape and looking through the footage from the same day, seeing lip movement from someone and trying the line on them. A lot of audio was eye-matched this way."

Unfortunately, some audio was missing as well. Says Jackson, "We did find quite substantial sections of the 40 missing tapes.[3] Not all of it, but some quite good stuff. It was not quite as good quality as the Nagras, but it had never appeared on any of the bootlegs. I think we've got about 2-1/2 hours of audio from the missing Nagras. And we've incorporated that into our big master archive as well. There was this whole detective thing, and this is before we've even started to make the movie."

The final cut of the docuseries was a continually evolving piece, as every time a new version was completed, things would be added and others removed. There were six full passes in total: Olssen's first pass with all the material was about 17 hours in length; the second pass was approximately 10 hours long.

~ The Music ~

After decades of listening to outtakes from the "Get Back Sessions" on bootleg audio, director Peter Jackson was eager to hear the rehearsals and performances of his favorite band the way they were intended to be heard. He brought on producer Giles Martin, whose father George was a daily presence at the "Get Back Sessions," and mix engineer Sam Okell to mix and produce the music for the docuseries. Martin and Okell also oversaw new audio mixes in stereo, 5.1 surround DTS, and Dolby Atmos for the *Let It Be* album's Special Edition, which features some of the outtakes seen in "The Beatles: Get Back."

Working from Abbey Road Studios, the duo used the original session and rooftop performance eight-track tapes to get the best possible transfer. Their goal was to maintain the essence and character of the original material while still making them sound crisp and clear, a delicate balance to retain, for sure. Of course, many of the band's performances recorded during this period were not on multi-track; rather they were caught between conversations on the film crew's more rudimental Nagra sound equipment. Extracting the music from those sources required a more intricate, nuanced approach. "Our sound guys came back, and they have subsequently written software code; machine learning, AI-driven stuff, that is now jaw-droppingly good," says Jackson. "And it just gets better every day because it is machine learning…the more the machine learns what it's supposed to do; it just improves it all the time."

The original *Get Back* recording sessions were overseen by The Beatles' producer George Martin and recording engineer Glyn Johns. "For Savile Row, whenever Glyn Johns was rolling eight-track, then that's what we're going to hear," says Jackson. "It's great because they might be rehearsing something, and it's a Nagra, and then they're going to go for a take, and now the eight-track kicks in and boom, suddenly the sound kind of erupts out. And Giles Martin is mixing it for us, so it is just fantastic."

[3] More than 500 original quarter-inch tapes with approximately 140 hours of audio went missing in 1971. Most of the tapes were eventually recovered 32 years later.

IN CONCLUSION ''Let It Be''

"The Beatles: Get Back" is a definitive record of three weeks in January 1969, a seminal point in the careers of John Lennon, Paul McCartney, George Harrison, and Ringo Starr. Now, 51 years later, viewers have a chance to experience those three weeks for themselves and see one of the greatest bands of all time at work, doing what they love and doing it so well.

"People love The Beatles' music...it is infectious," says director Peter Jackson. "You can't play a Beatles song without being happy."

Ringo Starr says, "I'm really excited for people to see it. Peter is great, and it was so cool seeing all this footage. There are hours and hours of us just laughing and playing music, not at all like the version that came out in 1970. There is a lot of joy and a lot more peace and love like we really were."

BIOGRAPHIES

Sir **PETER JACKSON (Director/Producer)** made history with "The Lord of the Rings" trilogy, becoming the first person to direct three major feature films simultaneously. "The Fellowship of the Ring," "The Two Towers," and "The Return of the King" were nominated for and collected a slew of awards from around the globe, with "The Return of the King" receiving his most impressive collection of awards. This included three Academy Awards® (best-adapted screenplay, best director and best picture), two Golden Globes (best director and best motion picture-drama), three BAFTAs (best-adapted screenplay, best film, and viewers), a Directors Guild Award, a Producers Guild Award, and a New York Film Critics Circle Award.

As a follow up to "The Lord of the Rings" trilogy, in 2005, Jackson directed, wrote, and produced "King Kong" for Universal Pictures. The film grossed over $500 million and won three Oscars®.

Jackson previously received widespread acclaim for his 1994 feature "Heavenly Creatures," which received an Academy Award® nomination for best screenplay. Other film credits include "The Frighteners," starring Michael J. Fox; the adult puppet feature "Meet the Feebles"; and "Braindead," which won 16 international science fiction awards, including the Saturn. Jackson also co-directed the television documentary "Forgotten Silver," which also hit the film festival circuit.

Jackson directed the Academy Award®-nominated "The Lovely Bones," an adaptation of the acclaimed best-selling novel by Alice Sebold, and produced the worldwide sci-fi hit "District 9." He was a producer on Steven Spielberg's "The Adventures of Tintin" in 2011, with two more films set to come out in the future. He also directed, produced, and co-wrote the three-film adaptation of Tolkien's "The Hobbit."

His most recent films include producer of 2018's action film "Mortal Engines," based on a post-apocalyptic world where cities ride on wheels and consume each other to survive. In 2018 he also

directed and produced “They Shall Not Grow Old,” a documentary on World War I with never-before-seen footage. BAFTA-nominated the film for best documentary, and it won Critics Choice Awards for best director and most innovative documentary.

Jackson works closely with partner Dame Fran Walsh, with whom he shares his writing and producing credits, as well as a family.

CLARE OLSSEN (Producer) is an executive producer at WingNut Films. She has worked in the film and television industry in New Zealand and abroad since 2002. Her credits include Peter Jackson titles such as “King Kong” (2004) and “The Lovely Bones” (2009). Most recently, she produced the acclaimed First World War documentary “They Shall Not Grow Old” (2018), for which she received a BAFTA nomination.

JONATHAN CLYDE (Producer) began his career in the music business in the early 1970s at Warner Bros, Elektra, and Atlantic Records in the U.K. During that time, he worked with The Doors and Carly Simon. From 1974-1977, he ran George Harrison’s Dark Horse Records label before returning to WEA until the mid-80s. While at WEA, he worked with artists such as The Eagles, Ry Cooder, Randy Newman, and Fleetwood Mac, amongst many others. In the 1990s, Clyde produced the BAFTA Award-winning children’s animation series “Maisy,” based on the best-selling books by Lucy Cousins.

Nowadays, Clyde is a freelance television producer, and for the last 25 years, has been a consultant to Apple Corps across all its productions, and audio releases, including the development of *The Beatles* LOVE by *Cirque du Soleil*® that opened in Las Vegas in 2006.

Documentary films he has produced in recent years include “All Together Now,” the GRAMMY® Award-winning film about the creation of Cirque du Soleil’s *LOVE* show; “Produced by George Martin,” a BBC film about the stellar career of Sir George Martin; “Magical Mystery Tour Revisited,” a film about The Beatles’ experimental 1967 TV special; “The Beatles: Eight Days A Week – The Touring Years,” the award-winning film directed by Ron Howard; “Sgt Pepper’s Musical Revolution,” a BBC2 and PBS film exploring why “Sgt Pepper” is still seen as so innovative and revolutionary, 50 years later; and “Just One Of Those Things,” a film about the life and times of Ella Fitzgerald.

Clyde is a trustee of The George Harrison Fund for UNICEF.

Since 2007, **JEFF JONES (Executive Producer)** has led The Beatles’ Apple Corps Ltd. as the company’s chief executive officer. Jones brings his inspiring dedication and expertise to manage the art and commerce of one of the world’s most important music companies.

During Jones’ tenure as CEO, Apple Corps Ltd., he has extended the scope of The Beatles’ intellectual property into challenging and exciting new terrain. Some of Apple Corps Ltd.’s creative highlights under Jones’ leadership include The Beatles’ exclusive global iTunes launch in 2010 and subsequent global debut with the world’s leading streaming partners in 2015; active

management on The Beatles' behalf for *The Beatles* LOVE by *Cirque du Soleil*®; SiriusXM's The Beatles Channel; and the creation and 2009 launch of *The Beatles: Rock Band* home video game.

For Apple Corps Ltd.'s major television and film partnerships, Jones has supervised the Emmy®-winning 2014 primetime television special, "The Beatles: The Night That Changed America - A GRAMMY® Salute"; and served as executive producer for the award-winning 2016 feature documentary film, "The Beatles: Eight Days A Week – The Touring Years." Currently, Jones is actively collaborating with director Peter Jackson and his team at WingNut Films Productions Ltd. and The Walt Disney Studios as an executive producer for "The Beatles: Get Back."

Under Jones' leadership, Apple Corps Ltd. has led the music industry's recent charge into spatial audio mixing with new Dolby Atmos mixes for The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* and *Abbey Road* albums and a *Let It Be* Atmos mix released on October 15, 2021, as part of the album's new Special Edition. Jones has overseen Apple Corps Ltd.'s meticulous restoration of The Beatles' beloved feature films for DVD, Blu-ray, and digital release, presenting them in 4K digital resolution for the first time.

Jones joined Apple Corps Ltd. from Sony Music Entertainment, where he served as Executive Vice President of Legacy Recordings.

Born in Brooklyn, NY and a graduate of Northwestern University's School of Speech, **KEN KAMINS (Executive Producer)** is the president of the management/production company Key Creatives Inc., whose clients include "The Beatles: Get Back" director Peter Jackson, as well as Academy Award® winners Fran Walsh, Philippa Boyens, and Christopher McQuarrie.

His previous credits include executive producer on Jackson's "The Hobbit" trilogy, "The Lovely Bones," "District 9," "West of Memphis," "Mortal Engines" and "The Adventures of Tintin," directed by Steven Spielberg; as well as McQuarrie's "Valkyrie" and "Jack Reacher" and Academy Award® nominee, "The White Tiger."

He previously served as executive vice president of International Creative Management, where he raised the production financing for Martin Scorsese's "Gangs of New York" and Robert Altman's "Gosford Park."

JABEZ OLSSEN (Film Editor) edited Peter Jackson's BAFTA-nominated documentary "They Shall Not Grow Old" (2018). Prior to this, he worked as editor on "Rogue One: A Star Wars Story" for director Gareth Edwards. Olssen was also the editor on Peter Jackson's epic series: "The Hobbit: The Battle of the Five Armies" (2014), "The Hobbit: The Desolation of Smaug" (2013), and "The Hobbit: An Unexpected Journey" (2012) and Jackson's "The Lovely Bones" (2009).

He was an additional editor on "The Lord of the Rings: The Two Towers" (2002), "King Kong" (2005), and Steven Spielberg's "The Adventures of Tintin" (2011).

GRAMMY Award®-winning music producer, songwriter, composer, and multi-instrumentalist **GILES MARTIN (Music Supervisor/Music Mixer)** has extensive experience both as a musician and music director working with some of the world's biggest-selling artists and has been critically acclaimed for his record production, live show, television, and film creation.

Among his production and mixing credits are The Beatles, Paul McCartney, Elton John, Jeff Beck, Elvis Costello, INXS, Aerosmith, The Rolling Stones, James Bay, Kate Bush, and film work with Martin Scorsese, Ron Howard, and Peter Jackson.

Martin is currently working on a number of studio and theatrical projects, is head of Audio and Sound for Universal Music Group, and leads the sound experience team for the consumer electronics company Sonos.

MICHAEL HEDGES (Rerecording Mixer) is an internationally recognized and highly awarded re-recording mixer, winning two Academy Awards® for his work on Peter Jackson's "The Lord of the Rings: Return of the King" and "King Kong," along with receiving a further two Academy nominations. Hel has won two HFA Awards and 13 New Zealand Film Industry Awards, as well as receiving five BAFTA and a number of CAS nominations. Hedges works with Jackson at his Park Road Post Production facility as supervising re-recording mixer. He has been an integral part of the motion picture industry for 30 years, working in New Zealand, London, San Francisco and Los Angeles.

Over his career, Hedges has worked with some of the world's finest directors, including Steven Spielberg ("The Adventures of Tintin"); Michael Apted ("The Chronicles of Narnia: Voyage of the Dawn Treader"); Peter Jackson ("The Lord of the Rings" trilogy, "King Kong," "The Hobbit" trilogy); Neil Blomkamp ("District 9"); Roger Donaldson ("The World's Fastest Indian") and Taika Waititi ("Hunt for the Wilderpeople").

He has also had the opportunity to work with the best sound designers, composers, and editors in the industry today, including Howard Shore, John Williams, James Newton Howard, Brent Burge, and David Farmer.

Working with state-of-the-art equipment has allowed Hedges to hone his creative skills to allow the filmmakers that work with Park Road to deliver not only a high technical standard but the highest creative and emotion levels that make the movie experience something to behold for the most discerning of audiences. He has been at the forefront of the development of the Dolby Atmos Mixing process and has been involved in its integration into Park Roads' mixing theatres.

BRENT BURGE's (Rerecording Mixer) interest in sound came early in life and started in the medium of radio, whereas program director for a local radio station, he learned the importance of headphones and recording techniques.

His introduction to film came in 1981, working for the National Film Library and later the National Film Unit, where he was immediately drawn to sound mixing. Working early in his career

alongside New Zealand film heavyweights Mike Hopkins, John McKay, Chris Todd, and Peter Jackson, Burge's trajectory to becoming a master in his field was underway.

In 2001, having worked in both New Zealand and Australia across numerous films, he was awarded a Queen's Centenary Medal for his services to the Australian Film Industry. It was shortly after this time Burge returned to New Zealand, and with two of Peter Jackson's films already under his belt, "Bad Taste" and "The Frighteners," he resumed his relationship with Jackson and his sound team as sound FX editor on "Lord of the Rings." Burge has been supervising all of Jackson's films since.

His contribution to film and television as a supervising sound editor continues to be internationally recognized and awarded with other achievements, which include Academy Awards® for his contribution in sound editing for "King Kong," "The Lord of the Rings: The Two Towers" and "The Lord of the Rings: The Return of the King."

Not only acknowledged for his work in film, Burge has received multiple MPSE Awards for outstanding achievement in sound editing as FX editor on "Call of Duty: Modern Warfare" and "Call of Duty: Infinity Ward," as well as MPSE Awards for Peter Jackson's feature documentary "They Shall Not Grow Old" and Steven Spielberg's "The Adventures of Tintin."

Developing a work structure and pipeline at Park Road Post Production has given films based internationally the opportunity to experience Burge's talents. Some of these include "Pirates of the Caribbean," "Transformers," and "Prince of Persia."

SAM OKELL (Music Mixer) is an internationally respected recording engineer and mixer. Winning two GRAMMY® Awards for his remixing and remastering work, his first collaboration with The Beatles catalogue came in 2009, crafting the stereo remasters at Abbey Road Studios.

Since then, Okell has worked alongside Giles Martin, producing new stereo, 5.1 surround DTS and Dolby Atmos mixes of many of the band's albums, including the 50th anniversary releases of *Sgt. Pepper's Lonely Hearts Club Band*, *The Beatles* ('White Album'), *Abbey Road,* and *Let It Be*.

In 2016 he won an Emmy® Award for remixing live Beatles performances featured in Ron Howard's documentary "The Beatles: Eight Days A Week – The Touring Years."

His love and knowledge of analog recording techniques have informed his recording and mixing approach to many contemporary film scores, including collaborations with composers such as Daniel Pemberton, Howard Shore, Alexandre Desplat, Johan Johannson, Steven Price, and Matthew Herbert.

IAN BIDGOOD (Technical Director) is one of the most highly regarded technical directors in the world, with a credit list spanning decades. In 2001, he joined Park Road Post Production to become their technical director, undertaking responsibility for the Post house's design and ensuring the facilities remain at the forefront of the industry. This includes a number of DI

theatres, with Dolby Vision mastering rooms, a cinema, restoration suites supported via Lasergraphics 10K film scanner and have previously included a film laboratory before the advent of all digital media.

Bidgood works closely with the online colorists for Dolby mastering, HDR and color science profiling while also being the technical advisor to head of production on workflow, implementation, and acquiring new business.

Amongst his accolades, Bidgood was the head designer of a team that designed the award-winning High Frame Rate 3D pipeline for “The Hobbit.” This included designing HFR in stereo for onset capture, offline, online, and working alongside exhibition suppliers for Cinema implementation. Bidgood’s other achievements include the International 3D and Advanced Imaging Society Lumiere Award, presented at the 2013 Technology Awards, the 2013 IBC Innovation Award for Content Creation, and the 2013 Hollywood Post Alliance Special Judges Award for Creativity and Innovation in Post Production.

JON NEWELL’s (Senior Colorist) credits include all three films in “The Lord of the Rings” series, “King Kong,” “The Water Horse,” “The Lovely Bones,” “A Wrinkle in Time,” and all three films in “The Hobbit” series.

He most recently worked on “They Shall Not Grow Old.”

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